

NORTH CAROLINA SYMPHONY TEACHERS HANDBOOK

**1982 - 1983
50th ANNIVERSARY
SEASON**



D E D I C A T I O N

T o

ADELINE DENHAM McCALL

who has served the North Carolina Symphony with devotion for 50 years
and whose love of music and enthusiasm for teaching have touched
millions of lives, we respectfully dedicate this publication.

NORTH CAROLINA SYMPHONY
TEACHERS HANDBOOK
1982-83
JACKSON PARKHURST, EDITOR

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Jackson Parkhurst, Director of Education

INTRODUCTION

May 14, 1982 marked the 50th Anniversary of the first North Carolina Symphony concert. The Symphony has had a long and distinguished career of bringing great orchestral music to the people of North Carolina, and we are extremely proud to have reached this milestone in our history. We are equally proud to welcome two new members to the North Carolina Symphony staff. Gerhardt Zimmermann is our new Artistic Director/Conductor, and Tom McGuire became Executive Director in March, 1982. Both men believe in the educational mission of the North Carolina Symphony and are dedicated to it.

This year is also a year of change for the Symphony Education Program. This year we are trying a new approach to the publications used in preparation for the North Carolina Symphony Children's Concerts. The new title of the booklet for students is Your North Carolina Symphony Book. The one for teachers is The North Carolina Symphony Teachers Handbook. I asked my friend, Suzanne Newton*, to join me in writing Your North Carolina Symphony Book to assure that it would be readable for elementary age students. Included in it is a section on the North Carolina Symphony, the instruments of the orchestra, and notes about the music on the program. It also contains two songs the children will sing and play at the concert and a rhythm score by Associate Conductor Jim Ogle. In the Teachers Handbook I have asked music teachers from across the state to share their ideas on ways to teach the music on this year's program. These sections are meant to be suggestions only. I want to emphasize that in teaching the music there is no substitute for the music, itself, as the primary source.

I am also pleased to be able to include an article by Barbara Bair on the state of the art in the music classroom. Reading it has reminded me of the mission of the North Carolina Symphony Education Program. Certainly, we want to educate, but not as an end in itself. The facts of a composer's life or the number of times that a theme is repeated are interesting and important, but they don't make us want to dance. They don't make us want to sing and clap our hands and say, "I like that!" Only the music can do that. It is very easy today to find reasons not to dance and sing and clap one's hands. Problems abound and difficulties arise by the score. But beneath the indifference, the preoccupation, and even the cynicism of daily life, the desire exists in us all to be excited. Not just in a sensational way that is so easy with today's gadgets and gimmicks, but in a more satisfying and secure way that we all know and believe that music can give. It is that exclamation, "I like that!" that I want from every child who hears the North Carolina Symphony. If we with your help and hard work, can elicit that response, we have done a service for the child, the community, and, I believe, the world. It cannot be our responsibility alone. We have the right to seek and expect the aid of parents, classroom teachers, principals, legislators, and all those who are in a position to help. We are entrusted with the great gift of music and the responsibility of bringing it to life for our children. It is also a privilege, because we know the joy it can bring, and it is joy that can last a lifetime.

Jackson Parkhurst
Director of Education
and Assistant Conductor

*Suzanne Newton is the author of a number of books for young people, four of which have received the American Association of University Women Award, North Carolina's highest award for juvenile fiction.

STATE OF THE ART: MUSIC IN THE CLASSROOM

Barbara Bair

The purpose of this article is to share what this author has observed as the kind and quality of music instruction that children receive in North Carolina, and what materials and methods are being used to implement instruction. In order to present an overview, let us look at the stated program purpose for music in the public schools in North Carolina.

The role of music in the public school curriculum is a vital and very basic one. It serves to sharpen and focus perception, to provide for nonverbal as well as verbal communication and supplies a vehicle for enjoyment and personal expression. Through sharing music from the broad span of history as well as from varied cultures and ethnic groups, students increase awareness of their own relation to the world. In creating music which has not existed before, the student discovers new dimensions and capabilities not previously suspected.

Beginning in the early years with fundamental experiences in basic elements of music, melody, rhythm, harmony and form, the student becomes aware of an ever-widening spiral of possibilities for developing and interrelating these and other elements into more complex organizations. Through singing, listening, rhythmic, creative and instrumental experiences, skills, attitudes and concepts begin to develop and accumulate. As confidence is acquired in the varied areas of music, the entire process--the music experience--serves to integrate and develop the student's personality.

Ultimately, music in the public school program serves to develop aural literacy. More simply, this is the ability to hear, to know what is heard and what meanings it can have. The pleasure of producing sounds which have meaning to oneself and to others and of receiving those sounds produced by others makes music an attractive element of the curriculum. Whether the individual pursues music as a consumer, performer, creator, teacher or in many other ways, the basic approach to it is provided through the public school program.¹

In March 1977, the State Board of Education approved the Course of Study for Elementary and Secondary Schools K-12 as North Carolina's official

¹ Course of Study for Elementary and Secondary Schools K-12. Raleigh: North Carolina State Department of Public Instruction, 1977.

program of studies for each of the various subject areas and courses taught in the elementary and secondary schools of the state. Cultural Arts was specifically designated as one of the six areas of study for all elementary children. To accomplish instruction in music at the elementary level, there are many school systems in North Carolina who employ public school and instrumental music teachers. Some systems employ cultural arts directors or music supervisors to work with classroom teachers and they share a joint responsibility in planning and providing music programs. The total responsibility for music instruction in other situations is placed in the hands of the classroom teacher. It is difficult to obtain data about the various arrangements for teaching music, but one survey by the National Education Association provided these data at the national level:

The practice reported by . . . about 40 percent (of the schools) was to have the classroom teacher teach music with help from a music specialist The elementary-school classroom teacher had to teach music on his/her own in almost as large a percentage of schools in grades 1, 2, and 3, but in grades 4, 5, and 6, the teacher carried the full responsibility for music in less than a third of the schools. Music specialists alone did the teaching in about one-fifth of the schools in grades 4-6, and in 12 to 15 percent of the schools in grades 1-3.²

Classroom teachers and music specialists differ in their training and assignments and therefore, fill two distinct roles as teachers. The classroom teacher when teaching music can focus on one grade level and one specific group of children, while the music specialist is responsible for one subject area but teaches many children at many different levels. In North Carolina, most public school music teachers meet an average of 850 different children in one week and some meet the children only once every two weeks. In a combination arrangement--classroom teacher and music specialist working together--where there are specific plans and suggestion and readily available resources, the classroom teacher can supplement and/or provide an adequate, if not fully successful, music program. The new basal music texts, Holt, Rinehart and Winston's The Music Book and Silver Burdett's Music, and recordings, purchased by individual units, will be available for use in the classrooms Fall of 1982. There are many supplementary suggestions for ways to use music with other subjects. There is an abundance of splendid listening examples provided on the recordings and accompanying call charts and other materials to help make listening experiences more enjoyable.

In this author's estimation, if the classroom teacher continues to serve as a positive role model for children he/she includes some music every day for students. This writer is constantly amazed at the ability and resourcefulness

²Music and Art in the Public Schools. Research Monograph 1963-M3. Washington, D. C.: National Education Association, 1963, p. 12.

of classroom teachers and very often is surprised when visiting schools to learn that music is scheduled as a part of each day's activities. Successful teacher training programs prepare classroom teachers so that they can provide children with the kind of musical environment which will stimulate interest and participation.

Music specialists are no longer confined to the piano bench and only one approach to making music through singing. The successful music teacher always has and continues to use music itself as the instructional material. Many teachers in the state of North Carolina have completed Orff Certification and they involve children at an early age as composers in creating their own songs plus movement and instrumental compositions. Some systems have purchased Orff instruments and are continuing to support this method of instruction. All successful music programs are based on listening, and this skill continues to be the central focus of general classroom music activities. Children are involved in movement to music in both creative and structured ways. Folk as well as social dancing has become an important part of the music curriculum.

The needs of exceptional children are being met through music as more and more music teachers are seeking additional training in order to do a better job to help special children become the best that they are capable of becoming. Positive attitudes towards mainstreaming in music classes are in evidence and handicapped children are participating more often in music activities.

There is more attention given to music reading and this is achieved in a variety of ways, including the use of music texts. Audio-visual materials of all varieties and kinds are available through the State Department of Public Instruction, media centers, public libraries and college and university resource centers. Both teacher-made and commercially-produced materials are used to enhance learning.

Many live performances by artists-in-residence, college and university ensembles, the North Carolina Symphony, local symphony chamber groups, and others provide unforgettable music experiences for children throughout the state.

Preparation for the North Carolina Symphony concerts is the highlight of many music education programs. The printed programs of study and suggestions for teachers provide a specific outline of study that can be used by both music specialists and classroom teachers. This has been and continues to be a special event in the lives of thousands of children in this state.

Children are continually presenting performances at the elementary level. There are choral and instrumental concerts, small operettas or specially created musicals, seasonal programs, city and county festivals and other special musical presentations that provide enjoyment for the schools and communities.

Where music is a vital and important part of the program, the person ultimately responsible is the principal. His or her attitude is reflected in curriculum decisions of the school and more importantly an attitude of the children and classroom teachers toward music. The music teacher cannot be

successful, and is not, in any situation without administrative support and positive relationships with other teachers.

Music is alive and healthy in the state of North Carolina. There is still inequity in the music instruction provided for all children. As monies become less available there will be more reliance upon music specialists and classroom teachers working together so that "The Child's Bill of Rights in Music" is never forgotten.

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.³

³"The Child's Bill of Rights in Music," as quoted by Peter W. Dykema and Hannah M. Cundiff, School Music Handbook. Boston: C. C. Birchard & Company, 1955, p. 522.

1982-83 CHILDREN'S CONCERT PROGRAM

PRAIRIE OVERTURE

ROBERT WARD
(b. 1917)

THE COMPOSER: North Carolina resident, Robert Ward, has received international acclaim from both critics and the public. Also renowned as a conductor and music educator, he currently holds the position of Composer-in-Residence at Duke University.

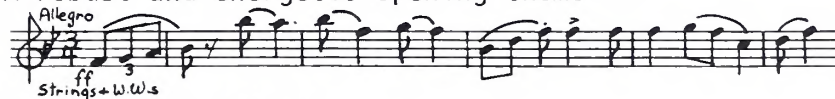
Ward was born in Cleveland, Ohio and was graduated from the Eastman School of Music where he majored in composition under Bernard Rogers and Howard Hanson. He attended graduate school at Juilliard and studied composition with Frederick Jacobi and conducting with Albert Stoessel. He also studied with Aaron Copland at Tanglewood. Ward has served on the faculties of Queens College, Columbia University, Juilliard School of Music, and as President of the North Carolina School of the Arts. He was Composer-in-Residence at the Brevard Music Center in the summer of 1981. Ward has also had broad experience in the music publishing business, serving as Vice President and Managing Editor of Galaxy Music Corporation.

Ward has composed chamber music, solo songs, and music for chorus and band. He has been particularly successful as an opera composer. In 1961 his opera, The Crucible, was produced by the New York City Opera and won the Pulitzer Prize. His opera, Abelard and Heloise, was premiered in February of 1982 by the Charlotte Opera, and Minutes Till Midnight had its premiere at the Greater Miami Opera in June of 1982.

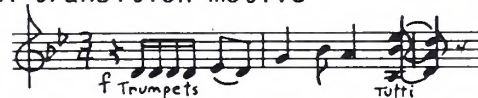
THE MUSIC: Robert Ward's works are in the mainstream of 20th century music. They are tonal in musical language, utilize basic classical forms, and incorporate a sense of lyricism that has been lost in much contemporary music. They are no less modern or up-to-date for this, however, and Ward's music is in the forefront of the American mainstream. He has incorporated and distilled the best American idioms of harmony, rhythm, and form to produce music that is accessible to a broad cross-section of the public.

The Prairie Overture was originally composed for band, and, on the encouragement of a conductor-friend, Ward transcribed it for orchestra in 1963. It is basically a sonata-allegro form, although there is no strict, formal recapitulation. The work is based on three musical ideas:

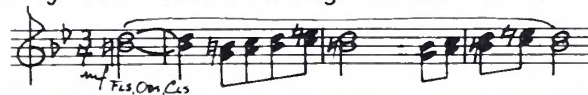
A robust and energetic opening theme*



A transition motive



A lyrical and flowing second theme



The overture ends with an extended coda that builds in tempo and intensity to

a jubilant climax. Although this concert overture is entitled "Prairie," there are no literal references to cowboy or western tunes. It is simply meant to evoke the spirit and energy of the wide open spaces and give a feeling of traditional American exuberance and optimism.

THE CLASSROOM:

BY ANN R. SMALL

APPROACH I

Concept: (Affective Domain) "Choosing on the basis of feel" and subjectively organizing.¹

Behavioral Objective: Given several hearings of "Prairie Overture," the student will be able to arrange ideas of prairie scenes in the order he feels that the music indicates. After arranging the order, the student will be able to subjectively point out the sequence of events as the music plays and discuss his reasons for the arrangement based on the way that the music sounds to him.

Procedure: Prepare duplicate lists of "prairie scenes" such as the ones suggested below or any of your own choosing. Be sure to leave one or two blank spaces at the end of the list for the child to suggest a scene or character not listed that he hears. The following scenes are suggested: swinging along roping dogies; rattlesnake; ambush; barn dance; lone cowboy, stars over the prairie.

DAY 1. Have the music playing as the students enter the class, or put it on incidentally as they prepare for music. Ask the children to write on a sheet of paper the instruments they hear as they listen to the music formally for the first time. The purpose of this activity is to point out attention getters such as the glockenspiel, castanets and tambourine, trumpet unison part, and strong brass and percussive sections of the music. As the music plays, question the students from time to time as to what instruments they hear. For the second formal hearing, distribute the list of "scenes." Instruct the children to listen to the music and simultaneously put a check by any of the scenes that they think they hear. Remind them that the scenes listed may not be in order. Also, encourage them not to check all the scenes in the first minute of listening. If they hear scenes that are not listed, they may write them in the blank spaces on the list. You will want to collect the lists. DAY 2. On another day, distribute the duplicate clean list. This time, as the children listen, have them number the scenes as they hear them occur, resulting in an order. [Remember that they may have some choices of their own.] Collect the lists. You may want to compare List 1 with List 2 to see if the children heard some of the same scenes that they indicated the first time that they marked the list. DAY 3. Distribute seven or eight 5 x 8 cards to each student. Ask the student to write the word or words² that describe the scenes he hears on the cards (one scene per card) as the music plays. Provide spelling help. Play the piece again and let him "check" his card scenes. Have prepared about three posters with numbered 5 x 8 blocks. Have different children come to the front of the room and, as "Prairie Overture" is played, stick (with Scotch tape folded on the back) their scene cards on the poster as the

¹"Choosing on the basis of feel" and "organizing 'subjectively'" are affective behaviors identified by Thomas A. Regelski in his book Principles and Problems in Music Education (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975)

²If crayons can be provided and scenes drawn by the children, interest will be enhanced. Let the drawing occur, however, when the music is not playing as it takes time and the musical sequences will be lost while a child works on one scene. Colors add interest.






scenes occur in the music.³ Later let the children verbally describe the musical scenes. This will indicate to you the way they talk about what they hear and their reasons for the associations that they have made.

Evaluation: The important thing to discern through the above activities is whether or not there is any individual consistency in associations. If even one or two parts of the music are consistently recognized (such as the castanet-tambourine part and the trumpet unison section), then the children will have successfully listened. Also, they will have been exposed to several meaningful hearings of the music. Note: It is important not to do this all on one day. Remember that in this approach there are no "wrong" ideas.

APPROACH II

Concept: (Psychomotor Domain) Finding the beat and keeping it through even and syncopated music.

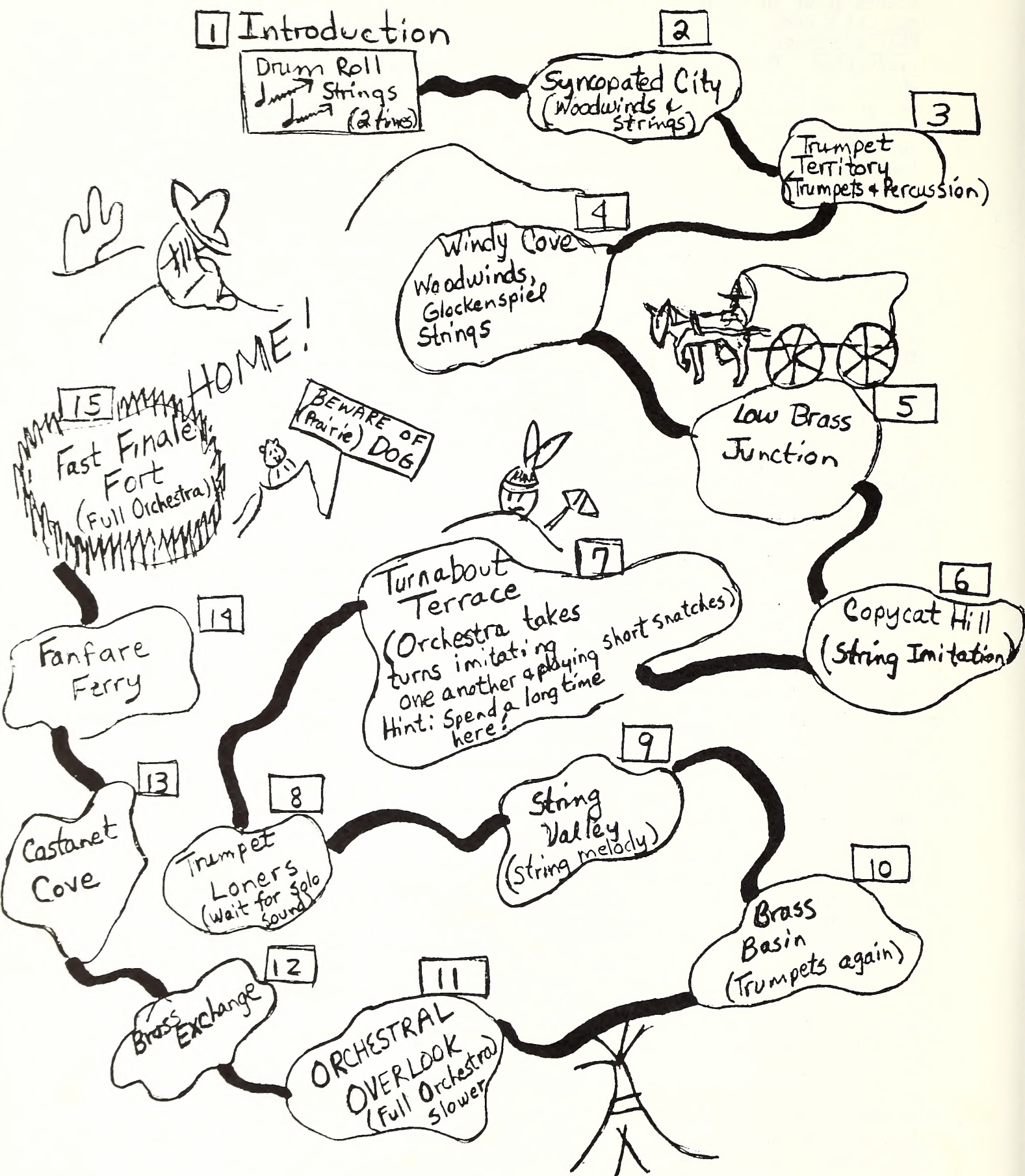
Behavioral Objective: After locating the "beat" in Prairie Overture, students will eventually be able to move to the downbeat in the non-syncopated sections of the piece that are steady in tempo. Based on the way that the rhythm feels, they will be able to indicate their recognition of syncopated sections verbally. While counting aloud 1-2-3, 1-2-3. . , gifted and talented or advanced students will be able to demonstrate a steady downbeat through syncopated sections that are steady in tempo. Note: There is a Vivace section at the end of the piece preceded by accelerando.

Procedure: DAY 1. Start by echo clapping in 3/4  [Students echo]   [Students echo]  [Students echo] etc. Try to approximate the tempo of "Prairie Overture." As you play the handdrum , have the students step in place or sway on 1. Begin Prairie Overture. As the music plays, ask students to try to find a steady beat. Tell them to listen for the glockenspiel. It plays on "1" (the downbeat), and the music moves in 3. Starting with the glockenspiel part, have them count aloud. Ask the students to tap the downbeat on their desks. Count with them and model the action. As some of the students begin to keep the beat, have them stand and step in place or sway to the beat. After establishing the beat in an even section, ask the students to tell you when in the music it becomes difficult to keep the beat. This should constitute the introduction to their understanding of syncopation rather than an explanation of what syncopation is. When the even sections return, help them to get back on the beat by counting aloud and moving with them. Play the piece again as far as through the first even section (winds, glock, and forward). See if they establish the beat more quickly this time. Help them by swaying and counting aloud yourself. You need not play the piece all the way through this time. DAY 2-3. Repeat Day 1's activities. Encourage more continued counting and tapping/swaying through the syncopated sections after the glock part and even sections. Repeat this as long as you feel it is necessary. Eventually add rhythm instruments to the downbeat on syncopated sections if possible.

Evaluation: Ultimately, the goal is to have students recognize by feel the difference between syncopated and even sections of the music. They will be able to do this in varying degrees as well as at varying age levels. If some are able to keep the downbeat during the even sections and recognize when the music changes to syncopation the objective will have been accomplished. Note: The success of this approach will depend heavily on the teacher's ability to keep the beat. Several listenings and rehearsals may be necessary.

³Three numbered posters will give more children opportunity to reveal their ideas. Having more than one poster will also point out that the same music can evoke different ideas in different people. The posters and 5 x 8 cards are worth the trouble and money.

PRAIRIE OVERTURE



APPROACH III (Road Map)

Concept: (Cognitive Domain) Aurally recognizing instruments and changes in the music.

Behavioral Objective: By recognizing aural clues in the music notated on a "Road Map" (see page 10) students will, after several hearings, be able to move to "places" on the road map at the time that the clues occur in the music.

Procedure: Review with the students the instruments in each orchestral family.

Familiarize the students with the road map by asking questions that bring out the musical clues that they will hear, and clear up any confusion about procedure for following the map. Ask questions such as, "How will you know when you are at 'Syncopated City'?" "What will you hear at 'Copycat Hill'?"

"What is an exchange? What would you expect to hear in a 'Brass Exchange'?"

Start at the beginning of the map and "walk" them through it so that they understand that they must follow the roads (heavy black lines between places) and numbers to correctly proceed through the sequence. Caution the students not to leave one place on the map until they hear the clue(s) for the next place. As the students listen to Prairie Overture for the first time with the map, occasionally ask, "Where are we now?" During the second or third hearing, walk around and compliment students as they move correctly on the map. Continue to occasionally call out the correct places.

Evaluation: Observation will reveal the extent to which students can correctly relate aural musical clues to the ones on the map. If, after several hearings, students can consistently recognize two or three places on the map while listening, the procedure will have been successful.

GEORGE FREDERICK HANDEL "OVERTURE" "BOURRÉE" "HORNPIPE" & "FINALE" from
(1685-1759) WATER MUSIC SUITE

THE COMPOSER: Handel was born the same year as Johann Sebastian Bach in the town of Halle (now East Germany). His father wanted him to become a lawyer, but fate was against it. The boy began to study organ at age seven with the famous organist and composer, Friedrich Wilhelm Zachau, and, at the age of twelve, became Zachau's assistant. By that time he was already a fluent and prolific composer. Handel tried to study law as his father wishes, but, after a one-year attempt, he took a job as violinist at the Hamburg Opera. The years from 1702 to 1713 were a period of real growth for Handel. He composed while traveling throughout Europe and England. It was in the field of opera that he had his earliest successes, and his fame grew.

The English were particularly taken with Handel's music. When his former patron, the Elector of Hanover, became George I of England, Handel decided to settle in that country. In 1727, he became a British subject. When English taste for opera waned, Handel began writing oratorios, and it was in that form that he is still genius. Handel was always a man of robust physical health, and, despite total blindness after a series of cataract operations, he performed and accompanied his oratorios almost until the day of his death. His influence on English music has been profound, and he lies buried in the Poet's Corner in Westminster Abbey.

THE MUSIC: The Water Music was composed in 1717 and finally published in 1740. It was originally 25 individual movements from which Sir Hamilton Harty (1879-1941) selected six which he arranged for modern symphony orchestra. We will play movements I, III, IV and VI on your concert.

"Overture"--This is a rondo movement with all themes based on a repetitive rhythm that we first hear in the French horns:



The important features of the movement are the use of syncopation and melodic contours following basic triads and scales. The instrumentation of this movement is pairs of woodwinds, four horns, tympani, and strings.

"Bourée"--Most instrumental music of Handel's day was based on dance forms. A bourée is a quick dance in duple meter that begins with a single upbeat and is binary in form (||: A ||: B ||: A ||:). This movement is for strings alone and is all derived from the initial melody:



"Hornpipe"--A hornpipe is a primitive relative of the clarinet. It was made of the shinbone of a sheep with part of a cow's horn attached as a bell and was used to play dance music which somehow became associated with sailors. The dance is in triple time and binary in form. This movement is scored for woodwinds (including piccolo) and strings. The primary theme is:



"Finale"--Handel was not describing the water in his Water Music as Debussy did in La Mer, but was providing a musical accompaniment to being on the water. The "Finale" captures that purpose. It is a ternary (ABA) form and is scored for all previously mentioned instruments (excluding piccolo) and two trumpets. Themes of the A-section are:



The contrasting B-section is based on:



THE CLASSROOM:

BY PAULA REYNOLDS

The Overture: In this splendid movement, Handel has very effectively used the device of instrumentation. This can be capitalized upon when teaching this piece to your students. The entire suite is full of contrasts with overture being no exception. I chose to develop the instrumental contrasts used in this piece.

1. The Overture offers a good opportunity to focus on some particular instruments of the orchestra. After a presentation on the families of instruments and their various timbres, play the Overture and see if the class can identify the contrasting timbres used. The nature of the music itself, with dynamic contrasts and the "echo" effect, makes it easier for children to hear the contrasts between the horns and the strings and winds.

One way to extend this idea and to further increase the children's knowledge of instrumentation is to have them do some group projects. Divide the class into small groups with each group doing some research on a particular instrument or family of instruments used in this movement. Each group would be responsible for giving an oral presentation of their topic to the class. Allow them to develop their own style of presentation, however encourage them to shy away from simply reading a report. This is not to say that a report is not valuable. It is just much more effective when supplemented with illustrations, listening examples, guest speakers--perhaps from the school orchestra, etc. The report could also be delivered in an interview style with one person

posing as a reporter and another as the instrument being presented. After the presentations listen to the Overture again and identify the instruments that have been discussed. I feel that the discovery method is a very effective one for children on the fifth and sixth grade levels as it encourages them to think on their own and to develop their own interpretations of the music.

2. The echo effect used in the Overture also lends itself marvelously to an exploration through movement. Divide the class into three groups for this exercise. One group each will represent the horns, the strings, and the double winds. It might be helpful to select a leader for each group. When each group hears the appropriate instrument, they will move accordingly. Let the groups devise their own style of movement. Here are some suggestions: Have the group represent a particular moving object, for instance a flower blowing in the wind, with each person representing a petal attached to the main stem (the leader). The object might also be more abstract and create an illusion of beauty rather than function or form. Perhaps streamers, scarves, or ribbons of various colors may be used to enhance the movement. It is often easier for the child to feel comfortable in movement when he/she can hold something tangible.

Upon the appearance of the different instruments all but the appropriate group(s) will freeze. As instruments sound together, all groups will move simultaneously.

3. Another way to present this piece is to have the class listen to the Overture and jot down their first impressions. These can be discussed as a class and related to the musical things happening in the Overture. Perhaps a call chart would help the class to visualize the events of this movement. Here is one example:

- Brass with string echo	- Strings - p	- Brass with string echo - f
- Brass alone - p (softer)	- Brass with string echo <	- Descending scale passages
- Brass with string echo	- Brass p - strings echo - f	- Tutti - f (strings prominent)
- Strings and Winds - >	- Tutti	- Descending scale passages
- Wind with string echo <	- Strings - p, sequence	
- Brass with string echo	- Winds - p	
- Brass alone - p	- Strings <	

Bourree: This movement lends itself most naturally to the concept of dynamics. Children can easily respond to its startling contrasts in volume.

1. One way in which to develop these dynamic contrasts is through creative movement. To prepare the class for movement, do some basic movement exercises to try to free them from some of their inhibitions. For example, the students can become more aware of their own space by first moving only their heads to perhaps a drum beat. Then progress to their shoulders, isolating the movement there. In this manner isolate the movement in different parts of the body, i.e., hips, knees, and feet.

Another exercise is that of mirrored movement. Have each student find a partner. One partner will be the "leader" and the other his/her mirrored reflection. The movement initiated by the leader is imitated by the "mirror."

After the class is prepared for movement divide them into two groups. One will represent the soft dynamic level, the other the loud. Have each group develop their own appropriate movement to be used when their dynamic level is heard. They might move as a group, as individuals, or in groups of two using the mirror technique discussed above. Practice alternating between groups before putting this activity with the music. Listen to the music together without movement so the children can identify where their particular dynamic level is used. Then put the movement activities with the music thus increasing their ability to distinguish between contrasting dynamic levels.

2. Another way to present this piece upon first listening is to have the class draw what comes to their minds while listening. Suggest that they use two contrasting colors for their drawings. Explain that they do not have to draw a specific picture but may use abstract shapes or forms. Have several students explain their art to the class. Discuss the use of contrast in art as related to contrast in music.

Hornpipe: The light and airy mood created by this movement gives us a nice contrast to the other movements of The Water Music Suite. This contrast can be explored in several ways.

1. The contrast brought about by the instrumentation is one of the most evident in the entire suite. The use of the piccolo, flute, oboe, clarinet, bassoon, and strings once again opens up another opportunity for the class to discover the instruments of the orchestra. Have the class fill in a seating chart for the entire orchestra to discover where these particular instruments are seated. Note that the quieter instruments are seated near the front and discuss the practical reasons for this. Have the class prepare a large poster display of the seating chart with individual drawings of the different instruments placed in their appropriate spot on the chart. This will help to prepare the students visually for the symphony concert.

2. A discussion of how the music makes the children feel would also be a worthwhile pursuit. Perhaps they might develop a story or fantasy of their own to describe the events of this movement. You might suggest an opening statement or theme to help them get started. Let the entire class become involved in this project. Original illustrations would also be an attractive addition.

3. Another point to emphasize is the form of this movement. It is a clear binary form with each section repeated. (A A' B B') To enable the class to visualize the form a chart might be used with the lettered form and a visual example included. Point to the correct symbols as the music progresses. Then see if members of the class can identify the sections by pointing them out on the chart as they occur.

Finale: This movement will perhaps be the most familiar to the students. With its exciting, driving force it will be a good motivator for action in your classrooms.

1. One aspect which I feel could be developed in the presentation of the principal motive and its development throughout the piece. Before the class listens to the Finale, expose them to the rhythm of the motive in some other fashion. For instance, this motive could easily be incorporated into simple body ostinati. I have included a scored version of this ostinati below. (The German word "patschen" refers to a movement where the hands "pat" the thighs.)

3/p

snaps
claps
patsch
stamp

Part 1

Part 2

SN
CL
P
ST

Once this is mastered, transfer the movements to percussion instruments--one instrument for each movement. One example is: timpani or drums for the stamps, temple blocks or wood blocks for the patschen, tambourine for the claps,

and triangle for the finger snaps. Perform this score several times before adding the music. Have the children listen to the Finale at least once and jot down the number of times they hear this theme. When they can clearly recognize its appearance add the percussion ensemble to get a real feel for its driving rhythm.

2. Another possibility for this movement is an organized dance. Here is one suggestion; however, remember that this may be modified or changed completely to fit your individual students. Pair the class, or a part of the class, into partners--boy and girl partners! In promenade position partners walk in a circle formation to the right. On each occurrence of the rhythm (four times), partners will "dip" or slightly bend their knees. This will continue for the duration of what I have labeled "Part 1" of the theme. For "Part 2," the couples will turn with their right hands joined high above their heads for six beats, then with left hands joined for six beats. (This is extended upon the second entrance of the theme, with the turns being done twice each.) Then the couples move back into promenade position for the second entrance of the theme.

For the next part of the piece, where the brass enters with "Part 2" of the theme, the girls will take two steps to the center of the circle, curtsy, then step back. With the next entrance the boys will do the same, bowing in the center. Then all will move to the center, bow, and then step back. Finally, all will join hands and raise them as they go to the center and lower them as they step back. This coincides with the end of the A-section.

For the B-section let the girls improvise movements for the first half and the boys for the second half. For the quieter sections only one or two dancers may be used. All dancers should be ready to repeat the first section of the dance at the Da Capo.

3. This movement is also an excellent one to introduce the concept of form. Let the class try to figure out which sections are alike and which are different. Call the like ones "A" and the different ones "B". This can be related to the sections of the dance. Thus, they discover the ABA form. Discuss how this form progresses, then have the students apply this knowledge to a different art form. Using modeling clay, give each child three small clumps to work with. Have them mold them into three shapes corresponding with the three sections of the piece. The first and last shape should be alike with the middle one taking on a different form.

JACQUES OFFENBACH "CAN-CAN" from ORPHEUS IN HADES
(1819-1880)

THE COMPOSER: Although Offenbach is one of the most admired composers of French light music, he was actually born Jacob Eberst in Cologne, Germany. The son of a Jewish cantor, Offenbach took his name from his father's home town. At an early age, Offenbach went to Paris to study cello, spending his fourteenth year at the Paris Conservatory. At eighteen, he was a professional cellist at the Opera-Comique where, in later years, many of his operettas were to be performed.

Offenbach had a real gift for melodic invention and an innate sense of the theater. His first operetta, Pepito, was received modestly by the Parisian public, but, by the time of the first performance of Orphee aux Enfers in 1858, he was a famous man. He composed nearly a hundred operettas and one serious opera, The Tales of Hoffman, which was his crowning achievement.

THE MUSIC: Offenbach believed that "a grain of wit is better than a bushel of learning" and devoted his musical talents to delighting and entertaining his audience rather than educating them. His music is not profound, but is brilliant and filled with wit and charm.

Mark Twain called the can-can "a mixture of shouts, laughter, furious music, gay dresses, bobbing heads, flying arms, and then a grand final riot, with a terrific hubbub and a wild stampede." The origins of the dance are obscure. By mid-nineteenth century it was a favorite in Parisian dance halls with a reputation in

polite society for lewdness. (By today's standards it would probably be considered quite tame.) On the recording the "Can-Can" is found at the end of the overture and begins softly with strings and woodwinds:







THE CLASSROOM:



BY CHERYL RHODES

The "Can-Can" is a marvelous piece of music to use with children. It is a lively piece with rhythmic drive and easily recognizable themes. It can also be used to study certain musical symbols such as dynamic markings, repeat signs, first and second endings, staccato-legato, etc. I like to relate these symbols to real music to that the children can truly understand how they function in music, not as just something to memorize without meaning. The music is also fun to listen to so the children can enjoy their listening experience as well as learn from it. I have listed below some general ideas that can be used to study this piece.

1. Play the music without any explanation. Have the children guess what the music is portraying. They could describe a scene, event, or tell what style or type of music they think it is.
2. Play the main themes and have the children clap and hum along until they have learned the rhythm and melody to each one. This is also a good time to learn about repeat signs and first and second endings.
3. Play theme identification games while listening to the music:
 - a. Give each child three cards- **theme 1** **theme 2** **theme 3** and hold up the correct card for each theme.
 - b. Write down on a piece of paper how many times they hear each theme and in what order.
 - c. Divide the class into three groups and assign each group a theme to listen for. Have each group stand as long as their theme is being played and sit when it ends. You could also have each group make up a movement to do for their theme.
 - d. Assign certain percussion instruments to each theme and play along with the assigned theme, either the rhythm of the theme or the steady beat.



4. Study the dynamic markings piano(p), forte(f), and crescendo (). I go through several activities with the children using dynamics such as reciting poems at various dynamic levels, singing songs and noticing dynamic markings in the song book, playing instruments, and movement. After the children understand the dynamic symbols through active participation, play the "Can-Can" and see if they can hear the different dynamic levels in the piece. Give each child three cards: , ,  and have them hold up the appropriate card as they listen.
5. Learn about staccato and legato. Take a familiar song and sing it both ways. Do movement by tiptoeing for staccato and sliding for legato. Clap the themes from the "Can-Can" observing the staccato marks. Clap tightly the staccato notes and pat legs for the other notes. Contrast this piece of music with one that is legato such as a lullaby.
6. Learn about the can-can as a dance form. It originated in Paris in the early nineteenth century and is characterized by high kicking and leaping. Make up your own dance using the hop-kick step.
7. Lummi stick activities are a lot of fun. They develop motor skills, perceptual skills, increase concentration and the ability to follow directions, and develop rhythmic awareness. Creativity can also be encouraged by having children work out their own routines. The lummi sticks are wooden dowels ten inches long and three-fourths of an inch in diameter and can be used many ways by combining movement and dance steps while clicking the beat with the sticks. I have developed a lummi stick routine using various movements that my children have enjoyed doing in the past. These are just suggestions. You can have a lot of fun making up your own. You can make it as simple or as complicated as you like.

Note: This music is in 2/4 time. Sometimes the counting will be by beats with the quarter note () as one beat, and sometimes by measures. When counting measures the sticks are usually doing this rhythm:  (See page 18 for illustration)

ALEXANDER BORODIN "POLOVETSIAN DANCES" from PRINCE IGOR
(1833-1887)

THE COMPOSER: Borodin excelled at two careers. Not only was he an accomplished musician and composer, but he also held a doctorate in chemistry. The illegitimate son of Prince Luke Ghedeanov and Avdotya Kleineke, he was registered, as was the custom, as the lawful son of one of the prince's serfs, Porfiry Borodin. He was raised in his mother's home and given an excellent education which included foreign languages, music lessons, and science. Borodin married Katherine Protopopova when he was twenty-six, and they lived in St. Petersburg all of their lives. Being an excellent pianist, his wife encouraged him to compose. Borodin died at age fifty-four of a burst aneurism while dancing at a medical academy carnival.

THE MUSIC: Borodin was a member of what has come to be known as the "Russian Five" (Mily Balakirev, Cesar Cui, Nicholas Rimsky-Korsakov, Modeste Mussorgsky, and Borodin). These were composers whose desire was to develop a Russian National Music that sprang from Russian folk art. Borodin was primarily a self-taught composer and was modest about his work. He told his friend Balakirev, "I am a Sunday composer who strives to remain obscure." In the desire to create a truly "Russian" opera, Borodin worked for years on Prince Igor. Although the opera lacks sustained dramatic interest and is rarely performed outside the Soviet Union, there are many significant excerpts from the opera. One of the most brilliant is the "Polovetsian Dances" from the end of Act II (see Your North Carolina Symphony Book for the plot). The dances are in

Lummi Stick Activity for "Can-Can"

INTRODUCTION (begin counting after the pick-up)

heads bowed, all standing
sticks under arms.....8 beats

heads up
sticks out front.....6 beats

Tap sticks - $\downarrow \uparrow$ 4 measures
Tap sticks -8 beats

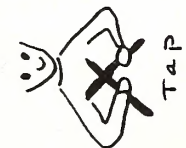
THEME 1

$\downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow$
Push - tap - push - tap -
Side - tap - side - tap -
Push - tap - push - tap -
Side - tap - side - tap -



THEME 2

Tap.....4 beats ($\downarrow \uparrow$)
Right, Left, Right Left ($\downarrow \uparrow$)
Tap.....4 beats
Right, Left, Right, Left
Tap.....4 beats
Right, Left, Right, Left
Tap.....4 beats
Right, Left, Right, Left



Tap sticks and turn slowly in a circle with a heel-step.....7 measures ($\downarrow \uparrow$)

THEME 3

Hop - kick (click sticks under leg).....3 measures
Stand.....1 measure

Click sticks front - front - ($\downarrow \uparrow \downarrow \uparrow$)
back - back - ($\downarrow \uparrow \downarrow \uparrow$)

Hop - kick.....3 measures
Stand.....1 measure

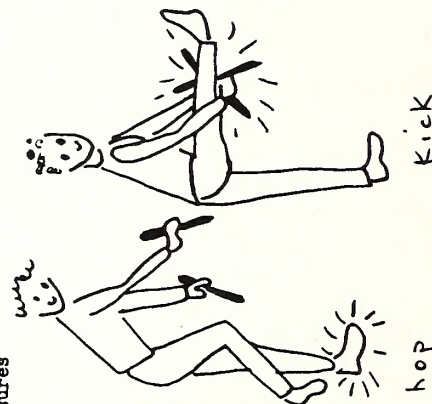
Front - front -
Back - back -

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -



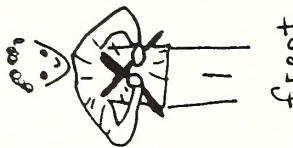
hop

Kick

THEME 1

Push - tap - push - tap -
Side - tap - side - tap -
Push - tap - push - tap -
Side - tap - side - tap -

Tap sticks ($\downarrow \uparrow$).....6 measures



Back

THEME 3

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -

Hop - kick.....3 measures
Stand.....1 measure

Front - front -
Back - back -

Tap sticks ($\downarrow \uparrow$).....6 measures
Turn in a circle, sticks over head.....4 measures

Kneel by rows.....4 measures (one row for each measure)
Tap floor..right - left -8 measures ($\downarrow \uparrow$)
Stand.....4 beats

ENDING

Point sticks forward.....right - $\downarrow \uparrow$
left - $\downarrow \uparrow$
right out to side - $\downarrow \uparrow$
left out to side - $\downarrow \uparrow$
both up over head

seven sections and are built on seven themes:

Dance No. 1: Theme I



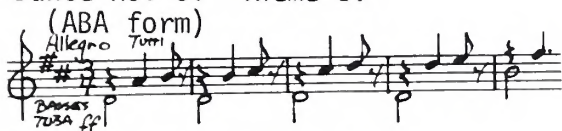
Theme II



Dance No. 2: Theme III



Dance No. 3: Theme IV



Theme V



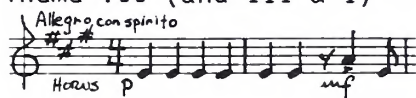
Dance No. 4: Theme VI



Dance No. 5: Theme II and VI

Dance No. 6: Identical to Dance No. 4

Dance No. 7: Theme VII (and III & I)



THE CLASSROOM:

BY PATRICIA BEYLE

The Polovetsian Dances are a stirring, colorful reminder of the influence of the Russian Five. These dances will be considered from 4 different approaches to be used in the classroom, grades 1-6. The first approach will be the recognition of specific instruments; the second, recognition of themes and rhythmic patterns; the third, recognition of the music as it was written for dance; and the fourth, recognition by discussion of this music as a part of a whole work and the story as a political issue of that time.

APPROACH I

The task of instrument identification is included for the obvious-learning sound discrimination and the parts in the whole of the orchestra. It doesn't need to be an isolated task, however, as the recurring instruments are identified with recurring themes and help to establish a continuity among the dances. The following chart offers a clue to the outstanding instruments.

INTRODUCTION: Flute, clarinet and oboe each play the theme. A common pitch is sustained throughout the introduction.

DANCE I: Oboe, English horn, flute and violin each have the melody. The harp is very evident as an accompanying instrument.

DANCE II: Clarinet, flute and strings each play the theme. Trumpets and the Woodwinds play the theme from the Introduction as a countermelody. Tympani plays a solo lead-in to this dance.

DANCE III: The Tympani and cymbals are evident in this strong 3/4 meter dance. This dance is in ABA form.

DANCE IV: The strings are used percussively. Brasses are clearly identifiable.

DANCE V: Oboe, English Horn and strings each play the theme from Dance I.

DANCE VI: Bassoon and oboe play the theme that recurs from Dance IV. The strings are used very percussively.

DANCE VII: The Woodwinds and strings play the theme that recurs from

APPROACH IV

On the less precise and technical side, let them listen to this music that was written specifically for dance to stimulate their imaginative responses in movement. It is more effective, especially if a child has been sitting for any length of time, to do warm-up movements before listening. This stimulates their minds and bodies to focus in on the movement activity.

A simple approach could be to have them listen to each section and then have them determine whether the dance could be done alone, with a partner, in a small group or in a large group. Next, determine some qualities in the music, such as whether the music vibrates like an electric toothbrush or a jack hammer, or whether it is smooth, swaying or swinging, or possibly percussive. Have them try some of these moves in a warm up so these experiences will be fresh in their minds. They might even determine before they move whether the music suggests any shapes or lines that might help in directionality across the floor or in body movement. Scarves would be an effective prop for the first dance with its smooth, oriental flavor. Small hula hoops held in their hands to circle or thrust in different positions proved a good prop for DANCE III, the 3/4 section.

CHARLES IVES
(1874-1954)

VARIATIONS ON "AMERICA"

THE COMPOSER: Leonard Bernstein has referred to Charles Ives as "our first really great composer. . .our Washington, Lincoln, and Jefferson of music." Until Bernstein premiered his Second Symphony in 1952, Ives' music was known only to a handful of listeners and fellow composers. Since that performance, there has been a widespread "discovery" of Ives' music and general acceptance of Ives as a major force in 20th century music.

Although Ives' early musical training was unconventional, his environment was thoroughly American, and he was steeped in traditional American marches, hymns and songs, as well as European art music. His father, George Ives, was a Civil War band leader and music teacher and was, himself, a musical experimenter. He encouraged Charles to follow his instincts in composition, and, before long, Charles began to combine several keys at a time, first, as a spoof and later as a serious technique. The Variations on "America" has early examples of this. Ives was graduated from Yale in 1898 where he took standard courses in harmony, theory, composition, and organ and was an excellent student. Rather than writing music in the traditional idiom of his teacher, Horatio Parker, Ives chose to follow his own taste and direction. Wisely, Ives realized that to compose as he wanted, he would have to find another way of earning a living. When he retired in 1930, the insurance firm of Ives and Myrick had assets in the millions of dollars. In 1908, Ives married Harmony Twitchell who was his lifelong friend and companion. In 1918, he suffered a massive heart attack which was complicated by a pre-existing diabetic condition and which left him with a tremor. Holding a pen became difficult, and, except for editing and revising previous works, Ives produced no more music.

THE MUSIC: Ives was a fiercely independent and self-reliant musician and never seemed to doubt the worth and validity of his music. He was a champion of all new music and devoted much of his time and financial resources to the support of other composers and their music. Fortunately, he lived long enough to receive some of the recognition he so richly deserves.

The Variations on "America" for organ was composed in 1891 and was scored for orchestra by William Schuman in 1963. The score is based on the song "America,"

and Ives gives the following divisions:

Introduction: Theme	Variation IV: "Polonaise" (castinets)
Variation I: 16ths in woodwinds	Interlude: Soft brass; polytonal
Variation II: Clarinet, horn, strings	Variation V: 3 flutes & "running"
Interlude: Full orchestra; polytonal	Finale: Repetition of 1st trumpet
Variation III: 6/8	4 measures, bridge and theme

The polytonality in the first interlude consists of a canon with woodwinds, trumpets, and violins playing the theme in F major, followed a measure later by the violas, horns, and trombones with the theme in D-flat major:



THE CLASSROOM:

BY ANN R. SMALL

APPROACH I

Concept: (Cognitive and Affective Domains) Recognizing theme and variations and "freely interpreting."¹)

Behavioral Objective: After several hearings the students will be able to verbally identify the sections of Variations on "America" and attach a name of their choosing to each variation.

Procedure: Sing "America" with the class in a comfortable key. Be sure that the words are available if they are not known. As the "Variations . ." are played for the first time, ask the class to sing the song all the way through anytime they hear it on the record. Sing with them and guide them to recognize the instances where the song is played completely. On the third or fourth hearing ask them to count the number of times the song is played throughout (they may include the big brass Interlude and this is acceptable). After they can recognize the Theme and five (or six) variations, have them create titles that depict American life, such as a carnival, a baseball game, etc., for the various sections.

Evaluation: If the student can recognize the melody in at least two variations, the lesson will have been successful. The American scenes will indicate their concepts of the American way of life.

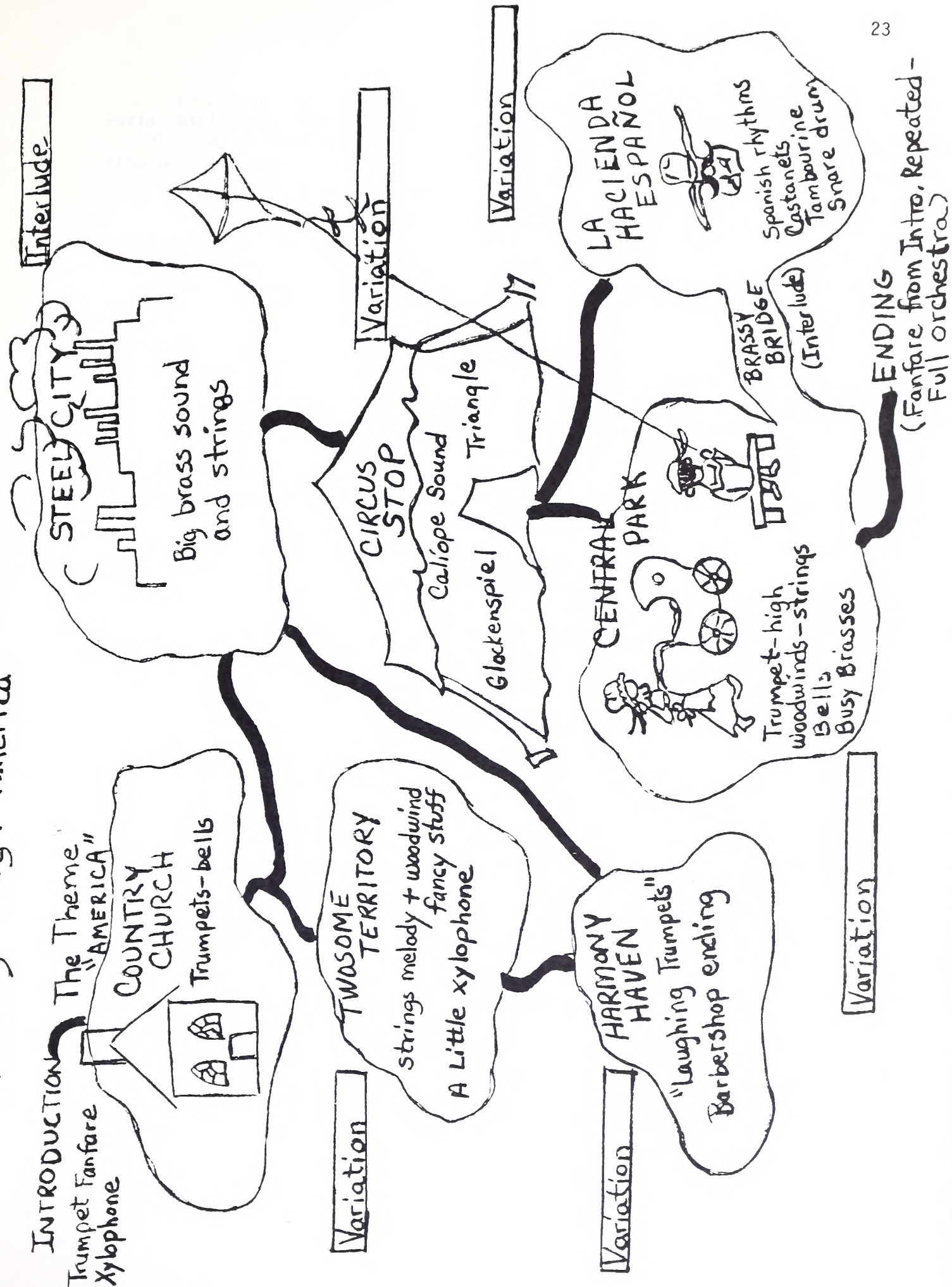
APPROACH II (Road Map)

Concept: (Cognitive Domain) Recognizing changes and instruments in the music.

Behavioral Objective: After several hearings, the students will be able to follow the "Road Map," (See page 23) moving to the correct places at the correct time as indicated by the music.

¹"Freely interpreting" is an affective behavior identified by Thomas A. Regelski in his book Principles and Problems in Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1975).

A Journey Through "America"



Circle left
"Land where my . . ."

B

Dance

L R L R L R L R L R L R

GROUP 2 - Variation 1 - Bend and Swing. Use the most creative, uninhibited (but not silly) students here.

"My Country 'tis . . ."

A

etc.

of Thee I sing."

Dance

While facing the center of the circle and standing in place, sway the upper body from left to right, back and forth, changing directions on the downbeat.

"Land where my . . ."

B

etc.

Dance

Left Right Left

While standing in place, swing the upper body down twice in large swoops. Arrive straight on the downbeat and hold for three beats. Alternate swinging left and right. Make fluttering hand movements and gradually shrink to the floor on the descending passage at the end. Drop to the floor on the snare drum rim shot.

GROUP 3 - Variation 2 - Step and Slide.

A

etc.

of Thee I sing"

(Laughing trum-pets)

Dance

Step Slide R L

Step Slide R L

Step Sway in place R L R

Arms around each others' shoulders

Step R Slide L

B

Dance

etc.

"Let freedom ring"

d. (Barbershop ending)

L Slide R

L Slide R Step R Sway in place

Continue arms around shoulders

GROUP 4 - Brass Interlude - Human Machine. Good for boys and inhibited dancers.

Students form a human machine by bending, interlocking, etc. They leave some extremities free to move. When the brass Interlude begins, "parts" of the machine move in time to the quarter note beat. Try to have arms and legs and heads moving in and out, up and down, and round and round simultaneously.



GROUP 5 - Variation 3 - Skip.

A

6

8

Dance

etc.

R Skip L Skip R Skip L Skip R Skip

B (Same as A)

The individual skips away from the circle in a free area and returns to the same place by the end of B. The dancer should listen carefully for and anticipate the pauses, freeze on the pauses, and resume skipping when the music continues. Repeat. On the repeat, notice that there is a "2nd chance" ending for late comers to get back into the circle. Have a couple of students purposely not get back on the first ending and slip in on the "2nd chance."

GROUP 6 - Variation 4 - Spanish Dance.

There are 6 beats of introduction. Begin the dance when the song begins.

A

Dance

etc.




Face left

Face right

B (Same as A) Note: Dance on the heels, and keep the feet close to the floor. Face alternate directions on each downbeat. Strongly accent the heels on downbeats. B repeats.

Short Interlude..Next group gets ready.

GROUP 7 - Variation 5 - Prance.

Trumpets		etc.
A Woodwinds		
Dance		
B (Same as A)		

Prance barefooted (no socks) on toes on the quarter note beat, away from the circle. Be back in place at the end of the song. "A" repeats. Then there is a slower stretched out and extended B ending. The children's prance should become gentle "toe first" leaps at the slower tempo.

ENDING. Create with the whole class a military style movement for the ending. All groups can be involved. For a program, unfurl a giant American flag at the end.

Evaluation: There is worth in moving through the form of the music even if steps and actions are not precisely on the beat. Of course the objective, which can be observed, is for the children to closely approximate both the rhythm/meter and the form of the music through their movements. Precision is more likely with practice, which, in turn, means more exposure to Variations on "America" for the children.

THE SONGS AND RHYTHM SCORES

The two songs on this year's program are "When the Saints Go Marching In" and "America." "America" is also the song for children to play at the concert. The rhythm score is based on the "Can-Can" from Orpheus in Hades.

"When the Saints Go Marching In" is one of the most popular of all American folk songs and provides the opportunity for some hand-clapping and echo responses between phrases of the chorus. There are many different words to this song. I have chosen some of the traditional choruses and written some new verses.

The correct order of the verses and choruses is: Verse 1; Choruses 1, 2, 3; Verse 2; Chorus 1.

The words to the songs should be memorized.

"America" was originally commissioned by the 19th century music educator, Lowell Mason. He asked a divinity student, Samuel Francis Smith, to write the words for a patriotic hymn and gave him a German songbook from which to choose a tune. Smith was unaware that the song he selected was also the British National Anthem. Its first performance was given in Boston on Independence Day, 1831 and was sung by a chorus of children.

The instructions for the instrumental group are in Your North Carolina Symphony Book. A suggestion of instruments is listed which is not intended to be exhaustive. We particularly want to encourage young string players and hope they will be included if there are some in your community. Be sure to have the instrumentalists memorize their music so they can keep their heads up and watch the conductor.

Associate Conductor Jim Ogle has provided a rhythm score for the "Can-Can." We hope that it will be useful in your classroom and provide some playing experience and opportunity to discuss meter, instrumentation, conducting, etc. Try it with and without the recording.

BIOGRAPHIES

BARBARA BAIR is chairman of instruction of undergraduate music education at the University of North Carolina at Greensboro and is associate professor of music education. She has a B.S. degree from Ohio State University and a masters degree in music education from UNC-G. She is chairman of the Exceptional Education Committee of the North Carolina Music Educators Association.

ANN R. SMALL is an assistant professor of music education at UNC-G and has been on the faculty there since 1977. She received a bachelor's degree in music education from Wheaton College, a master's degree from Auburn, and a Ph.D. from Florida State University.

PAULA REYNOLDS teaches general music in the Guilford County elementary schools and also conducts sixth grade choruses. She received a B.A. in music education from UNC-G and is currently working toward a master's degree there.

CHERYL RHODES is a K-6 music specialist in the Buncombe County Schools. She has a bachelor of music education degree from Furman University and is working toward a master's degree in music education at Western Carolina University.

PATRICIA BEYLE teaches elementary general music in the Chapel Hill Schools. She has a bachelor's degree in music education from Syracuse University and a master's degree from UNC in special education.

JACKSON PARKHURST is director of education of the North Carolina Symphony and assistant conductor. He received his bachelor's degree from Duke University and a master's degree in orchestral conducting from Manhattan School of Music. He has also attended the Juilliard School and studied musicology at UNC-Chapel Hill.

NOTES

Copies of Your North Carolina Symphony Book, Teachers Handbook, and recordings of the music on this year's program can be purchased from the Symphony office. The recordings are:

<u>Prairie Overture</u>	Musical Heritage Society 1600L
<u>Water Music Suite</u>	Seraphim 60276
<u>Orpheus in Hades</u>	RCA AGL 1-3657
<u>Polovetsian Dances</u>	Odyssey Y-30044 (used last year for <u>Capriccio Espagnol</u>)
<u>Variations on "America"</u>	Columbia MS7289

Please place your orders early enough to allow two weeks for delivery.

We recommend that each child own his own copy of Your North Carolina Symphony Book.

Be sure to check other sources such as your school and local libraries for additional information on this year's program. "Teacher's Edition/5" of the new Silver Burdett text Music, has information on "When the Saints..." and Edition/4 has information on "America." There is information on "When the Saints..." in Holt, Reinhart, and Winston's The Music Book VI and on Ives' Variations on "America" in Book VII. In addition to general material available on orchestral music and instruments, Jam Handy has a film strip on G. F. Handel. Also, be sure to check the resources of the Department of Public Instruction.

The North Carolina Symphony wishes to thank the music educators who wrote for this publication for their cooperation and enthusiasm.

The North Carolina Symphony welcomes and encourages your comments. Address all correspondence to: Jackson Parkhurst, Director of Education and Assistant Conductor, North Carolina Symphony, P. O. Box 28026, Raleigh, N. C. 27611. (919) 733-2750.

